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At the Pan-American Union in Washington was exhibited during the early part of April a group of paintings by Alfredo Helsby, a Chilean artist. In this connection it is interesting to note that a feature of the Fine Arts Exhibit at San Francisco is a collection of seventy-five works, both paintings and sculptures by artists of the Argentine Republic.

A special exhibition of paintings and etchings by L. H. Meakin was shown in the Art Museum of Cincinnati from May 1st to 16th.

An exhibition of portraits by Cecilia Beaux was held in the Galleries of M. Knoedler & Company, New York, from April 26th to May 8th.

AN OPEN LETTER. À PROPOS OF "LENDING MUSEUMS"

TO THE EDITOR OF ART AND PROGRESS:

The interesting article in your April number by Mr. Alfred M. Brooks, on "Lending Museums" prompts me to add a supplementary note of a subject which has often occurred to my mind. We are planting the seed, so far as is within the power of those of us who are interested, in the development of Art Museums in the smaller cities and towns of our country, and also in encouraging the establishment of such Museums. Our people have an instructive taste and an innate love for pictures and statuary, and the only detriments to the realization of such Museums are, first, a proper and safe place for such displays; and, second, the prohibitive cost of ownership. The first objection I do not consider a serious one, given any town with local pride and the upper story of a bank building, or other fairly fireproof structure. The second objection seems to me not a difficult one to overcome by following out Mr. Brooks' suggestion of "Lending Museums," though perhaps on slightly different lines. The Museum of the Luxembourg in Paris, for example, is constantly loaning a large number of its paintings to the smaller provincial museums of France. Our own Metropolitan Museum has its cellars crowded with works of art which it is unable to display on

account of lack of space. Furthermore our artists have in their studios numbers of paintings stored which they would gladly have on exhibition, moving once a month, we will say, from one place to another, developing the local taste, and at the same time making possible the chance of an occasional sale.

In my own case, to speak alone of my copies—during my many years of study abroad I have taken deep interest in making careful copies in various museums of masterpieces which have appealed strongly to me. The originals can never be seen outside the cities where they are owned. These copies I do not desire to sell separately, but I hope they may go some day to a Museum in our own country, permanently. Eight copies from Velasquez in the Museum of the Prado, which I made in the summer of 1880; two from Tiepolo in the galleries of Venice and Milan; three examples of Rubens from the palaces of Genoa and the gallery of Antwerp; copies from Veronese and Carracci; and four from Van Dyke in the museums of the Louvre, Cassel, Dresden, and Turin together with copies from Tintoretto, Ribera, Franz Hals, Largillière and Nattier—all these are now in the store rooms of the Buffalo Museum, and I would willingly loan them to any of our smaller museums or galleries throughout the country, for education and entertainment, provided the expenses of transportation were defrayed and proper insurance assured. There are many of my fellow artists who have copies of the same character who would willingly do the same, and the influence of such an exhibition would be most educational. Such a collection, it would seem to me, should be kept separate from contemporaneous work and made a special exhibit; although the same could be done with modern work.

I make this suggestion through ART AND PROGRESS in the hope that the Federation or some private individual or Society may be inspired to inaugurate this ambulant Loan Museum, or a series of them, for the general advancement of Education in Art.

Yours very truly,

CARROLL BECKWITH.